

FBRS 260/3 A 1990-91

Textile Printing & Dyeing I  
Wednesday 8:30-12:30, VA-415  
Office Hours: Monday,  
10:00 a.m. - 12:00 noon  
or by appointment

Kathryn Lipke, Professor

DESCRIPTION:

The purpose of this course is to introduce the student to the art of surface enrichment in textiles and the sense of process involved. The emphasis is on the knowledge and mastery of technique for the growth and development of the particular sensibilities of each student. The course focuses on drawing, repeat images, creative exploration in mixed printing and dyeing media and the study of color.

COURSE OUTLINE:

September 5th	Introduction to the course presentation of first assignment "Textiles from Function to Statement"
September 12th	The chemistry of dyes and dyeing discussion and presentation of first assignment
September 19th	Dyeing of cloths - Plangi/Shobori slides
September 26th	First critique - "Textiles from Function to Statement"

Problem Two: "Changing Clothes a Million Times"

Preamble

There are three major problems/assignments to this project. It is important that you recognize the significance of the order in which these problems are addressed.

Problem 1: Altering the surface structure of cloth by subtraction, cutting, ironing, stitching.

Problem 2: Adding or altering the imagery of a cloth by using dyes and resist methods.

Problem 3: Altering the spatial orientation of a "cloth"/skin by fitting it with an armature.

The principles from the first problem can be applied to solving the next two. Although techniques will differ from one assignment to the next, the spirit of courageous observation is absolutely essential throughout the semester. Problems assigned may appear to be deceptively simple at first. Be assured that the answer requires a great deal of inventive thinking. Mediocrity is the

sign of a compromised or unfinished thought. In the course of solving the problem, you will see techniques demonstrated or materials introduced. These are intended as the stepping stones which you can employ in resolving the problem. They are not an end in themselves and will not be seen as the sole answer suitable for solving the problem.

- In your sketchbook: draw possible cutting strategies which can alter the surface of cloth. Experiment with these on a cotton sheet. Consider issues of: cutting a repeating pattern into the cloth, completely changing the surface or the personality of the cloth, the optimal viewing orientation of the cloth - should it be viewed horizontally, vertically? Put this study aside for future reference to this problem.

- Dissect two garments. Choose garments which you think will become unlikely shapes when opened up. T-shirts or simple two piece garments won't give you enough material to work with. The two garments should differ in their surface texture or pattern: one garment should have a bold motif and the other garment should have a small print motif. Also, choose garments for their tactile qualities and potential for alteration.

- Study the shapes which have been created by the dissection. Lay them out flat. Do the abstract qualities of these forms speak of the body's proportions? Do the forms begin to take on an identity which is separate from the fashion/clothing language?

- Based on the investigations which you worked out in your sketchbook and on the cotton sheet, begin a study on the garment parts. In the course of cutting into the surface, explore the following issues:

1. How gravity acts on the surface of a cloth when it has been cut; how certain characteristics of cloth can be manipulated to emphasize this.
2. The transition from opacity to transparency. Again, by analyzing characteristics of the cloth, set up a gentle transition from a dense, ordered surface to a transparent, more threadbare and disturbed surface.
3. Repetition of a cut/pulled-thread/shredded pattern. Effects of maintaining a continuity of pattern across a large surface.
4. Establishing an inter-relatedness between the pattern which you cut into the cloth and the printed pattern on the surface (bold prints can withstand a great deal of small, detailed cutting while finer prints will do well with larger, more random cutting strokes).

October 3rd

Critique: work in progress  
"Changing Clothes a Million Times"  
dyes and resists  
Assignment: adding or altering the  
imagery of a cloth by using dyes and  
resist methods

During this week the cut surfaces on the fabric will be directed, stiffened, tied down or stitched into a specific pattern.

At this point your garment fragment should appear to have been thoroughly transformed. The outer shape is possibly the only hint that we have which clues us into the garment's former function. The surface should have addressed the issues stated above. You have observe that the cloth has taken on a different identity i.e., fur, brillo, netting. If your garment fragment doesn't approach this description, assess where it is lacking. You will probably conclude that you were on the right track but you didn't take your cutting concept far enough...or serious enough.

1. Exercise: draw your fragment. Note the translation of the pliable, textural characteristics of cloth into a mark on the paper.
2. Apply a coating to the garment which will alter the "hand" of the fabric. This could take the form of wax, starch, latex, cement, roof patch. Use these methods to emphasize the negative spaces, surfaces and patterns created by cutting. If you use ironing as a means of emphasis, consider pleating and wrinkling.
3. Attach a descriptive term to your fabric garment. Get information from its surface, materials, pattern, etc.  
Examples might be:

architecture	hair
leather	gravel
skin	

If you get no feedback from your piece, take that as a message; it's not taking a stand. See how you can emphasize these associations by transforming the garment further in the direction of the descriptive term.

October 10th

Slides and discussion  
work session

October 17th

Critique of work in progress "Changing  
Clothes a Million Times"

Problem

Altering the spatial orientation of  
a "Cloth"/skin by fitting it with an  
armature

Using sewing, bolting, waxing whatever, unite the fabric remnants from each individual garment in some way (you will thus have two separate pieces going: one from each garment). You may choose to sandwich your pieces one on top of another and capitalize on the opacity and transparency pieces. You might leave the pieces disconnected but connect them by proximity and thread. Sewing is to be used in this case as a linear element or a functional (structural) element. Not as a decorative element.

October 24th	Work session - preparation of silkscreen printing frames
October 31st	Critique: final project "Changing Clothes a Million Times"
November 7th	Printing with dyes assignment: cloth: Metaphor & Metamorphosis
November 14th	Work session & slide presentation
November 21st	Work session
November 28th	Critique - final project fall term
January 9th	Introduction to textile pigments, relief printing and silkscreen printing  Detailed outline and specific assignments to be given as term progresses
February 18 - 22	Mid-term break
April 10th	Last day of class

#### METHOD OF INSTRUCTION AND EVALUATION:

Students work with a variety of printing and dyeing techniques with special emphasis given to the materials and processes of fabric printing and dyeing with the desire that the student understand their unique potential, learn to control them and use them to express his/her individuality. The lecture and slide presentations are intended to focus on form and content (the language of cloth). The visual and verbal presentations by each student is to focus on the aesthetic inquiry undertaken in connection with each assignment.

Attendance is essential. Additional workshop time is scheduled for the completion of the programme.

A notebook/sketchbook should be kept.

Three projects will be due the first term, plus samples relating to the various techniques. Spring term: specific problems to be assigned as the term progresses.

Evaluation is based on the following criteria: imagination, technical expertise, successful intergration of concept and materials.

#### STUDENT RESPONSIBILITIES:

Each student is responsible for her/his own materials except dyes and pigments and some tools available in the studio. It is important that students come well prepared for all classes. Absent students have to obtain information on materials and assignments required before the next class.

It is expected that the students do approximately six hours of studio work between each class. Workshop schedule is posted on the wall in both VA-415 and VA-413. Elaine Denis, our Fibre Technician, is present during the supervised workshop periods. She will be happy to help you with any technical questions or if you need to purchase some printing base or Kodaliths.

#### Supervised Workshops:

Tuesday, 18:30 - 22:30 and Friday, 13:30 - 17:30

Students are also required to keep a notebook for technical information and a sketchbook or journal to explore ideas.

To prevent health hazards due to toxic composition of the dyes, students are requested not to drink, eat or smoke in the studio area. When mixing dyes, a mask, goggles and appropriate working clothing must be worn. It is each student's responsibility to keep the studio clean.

#### THE PHILOSOPHY

Text by Sonja Landy Sheridan

The artist's special understandings have been directed far too long toward the decoration market, rather than to fundamental human enlightenment. It is time to rekindle an earlier role of the artist, that of explorer and inventor. Anti-social technological adaptations of scientific specialization removed from the general human context - all these reveal a need for imaginative, socially-sensitive thought in the development of new technologies. The Bauhaus paved the way for the artist's participation in the creation of functionally aesthetic, industrially produced objects. The next stage should be to directly affect the nature of the technology, to determine what the technology should be. This route directly into the production of technological tools, leads the artist away from the confused and muddled path of object making back into the inventive process. This motion towards science removes the artist from the temptations of mysticism and places him in the realm of mystery. For mysticism implies a remote, priestly,

inesplicable and unobtainable state for the privileged few, while mystery implies the unknown, which will be revealed through discovery usually with the use of all the available tools of man. Sometimes invention leads one to the borders of mysticism, but its application to real life situations keeps us on the sound road to mystery. Voyages of exploration are mysterious, but they always lead to the unfolding of some aspect of ourselves or our environment.

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Craft identity comes from the integrity achieved in working skillfully with material. Work doesn't become art by being nonfunctional, but by the quality of thought involved.

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